FROM THE LITERAL TO THE SYMBOLIC

A Paper
Pertaining to my Paintings
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PREFACE

In this paper, "From the Literal to the Symbolic," I have tried to show my development as a painter. By reading I have attempted to develop my knowledge and understanding of not only painting, but also that of teaching art.

Chapter I contains summaries of and reflections on the recent literature covering the topics of: the meaning of art; the nature of the creative process; and the factors involved in creative ability. I have tried to relate these topics to my teaching and to my painting.

Chapter II contains my representational work. The explanations include the initial response to a portrait, still life or a landscape, and to the execution of the painting. I conclude with evaluations of some of those paintings.

Chapter III contains the paintings which were done while I studied with Henry Pearson and Ben Cunningham and those which were influenced by them. There is discussion of the problems of space and color and how they were solved in each painting.

Chapter IV contains the paintings which were executed during 1969-1970. There are explanations of my symbolism besides the rationale for painting ecological commentary.

Chapter V contains brief summaries of the previous chapters and some conclusions.

I wish to acknowledge the gratitude that I owe Dr. Arthur E. Smith, Head of the Department of Art, of the University of Minnesota, Duluth, for his guidance while I was in graduate school. I wish to also express gratitude to Dr. Smith for making it possible for Henry Pearson and Ben Cunningham to teach at the University of Minnesota, Duluth.

CHAPTER I

BRIEF SUMMARY OF READINGS PERTINENT TO ART

In recent years, as in the past, many philosophers, artists and educators have attempted to explain the meaning of art, the nature of the creative process, and the factors involved in creative ability. Because I am first of all a teacher and secondly an artist, I endeavor to read all that is possible in order to understand myself and my work and to make the problems involved in art more comprehensible to my students. In this chapter I will first briefly review the statements in recent literature which attempt to explain the meaning of art; secondly, I will summarize the readings which are relevant to the nature of the creative process; and lastly, I will discuss the factors involved in creative ability.

THE MEANING OF ART

What is art? It appears to be an illusive term, defying specific definition. However, many writers have attempted to define it.

The simplest definition I encountered was that written by Raymond Barrio. He states, "A painting is simply a design on a flat surface. An infinity of designs

still await discovery. Art is an affirmation of personality. Art is the original expression of a unique spirit within a social context."[1] The first of these statements is too narrow; the others are too broad and general.

An explanation of art by Graham Collier is quite inclusive. "Paintings are the imagination given tangible form. Skill is less important than awareness, that the appearance of things is less important than their meaning and aestnetic significance, and that imaginative reality is at least as important as sensory reality."[2] Certainly skill is necessary in the production of art, but there has to be aesthetic significance too.

Bates Lowry states that an object's value as a work of art is determined solely by the artist's ability in expressing his ideas or emotions in visual form.[3] This concept of the value of a work of art is fairly clear to me as a painter, but it is difficult to attempt to have my students understand it.

Although I do not agree with most of Sam A. Lewisohn's generalities about art, I do like his statement,

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[1]Raymond Barrio, "What is Art?", Design (fall, 1967), p. 34.

[2]Graham Collier, Form, Space, Vision (Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1963), p. 203.

[3]Bates Lowry, The Visual Experience (Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1964), p. 12.

"The greater the complexity, the more one's delight in unity when it is achieved."[4] This is certainly not a definition of art, but one of the many facets in its execution. I derive much satisfaction from creating unity out of complexity in my paintings, but I would not attempt to have a beginning student in art confronted with a highly complex problem.

Imagination as a factor in art is considered by Daniel M. Mendelowitz. He says that imagination is the element through which works of art achieve their power. Four aspects of imaginative activity can be identified; the first depends upon empathy; the second conceives of objects, combinations of, and relationships between objects that do not exist in the external world. The third and fourth kinds of imaginative activity involve the ability to generalize and to particularize. In most works of art all of these aspects of the imagination are present.[5] In my teaching I try to have the students think and work in unaccustomed ways so that their imaginative powers might be expanded.

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[4]Sam A. Lewisohn, Painters and Personality (Revised edition, New York: Harper and Brothers, 1948), p. 3.

[5]Daniel M. Mendelowitz, Drawing (New York: Holt, Rinehart and Winston, Incorporated, 1967), p. 447.

A definition of art by James A. Schinneller takes into consideration still other aspects. He states, "A factual recording, imitative or photographic-like, is not sufficient to be considered art, since the interpreter contributes nothing but an indication of patience and skill. A feeling, a mood, or the reaction of the observer must be evident in a work of art."[6] He also makes another statement, "Revelation may be thought of as providing insight or advancing consciousness of the real; it consists not in duplicating what exists, but rather in visually exposing personal reactions derived from experiences with reality."[7]

It is evident from these definitions that art is comprised of many facets. Any serious painter would agree that art does not mean the exact representation of objects, but that it must involve the emotions, the imaginations, and the abilities to give them tangible form.

THE NATURE OF THE CREATIVE PROCESS

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[6]James A. Schinneller, Art / Search and Self-Discovery (Second edition, Scranton, Pennsylvania, 1968), p. 20.

[7]Ibid., p. 198.

The creative process is highly complex. I have discovered that each time I work on a painting, there are deviations from the process involved in the previous work. These variations are due, in part, to the subject matter, to the purpose of the painting, and to the varying conditions under which I paint. It is no wonder that there is so much diversity in the thinking of those who write about the creative process.

Donald Weisman thinks that every work of art, from the first moment of its realization stands as something unique in the world. It is a new thing. Yet every artistic creation begins its formation out of the old; the germ of its life is to be found in its beginnings, in a past. Memory must work to collect out of the past everything associated or connected with an object, event or feeling. It must range through the past, collecting from many times and places, many things and events, and many situations and conditions, in order to bring into the present the kind of pattern or meaning that had not existed until these formerly disassociated parts were brought together. In this sense memory is more than simple recall. It can select and combine from a past all those experiences of a common quality and hold them for examination, addition,

deletion, speculation, change, and finally as material for the foundations of new meanings. It is this plastic quality of the pattern of memory-evoked images that allows for their shaping and patterning into something quite different from their beginnings in actuality. Here, fantasy becomes possible.[8]

I think Mr. Weisman has mentioned all those factors that are necessary in the creation of a painting. Most of us are not aware of these as we paint, but nevertheless, we do become involved subconsciously in the past, and somehow our memories manifest themselves in our work.

In reviewing the writings on the creative process, I was aware of the fact that the authors referred frequently to such terms as fantasy or imagination, inspiration, discovery, intuition, wonder, spontaneity, association, selection, examination, addition, speculation, change and satisfaction. As a painter, I am not consciously aware of these various aspects of the creative process; however, after I have completed a painting, I realize that I was involved in most of them. It is in teaching art that I find it difficult to channel a student's activities to

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[8]Donald L. Weisman, The Visual Arts as Human Experience (Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1965), pp. 305-306.

fit into all these areas that involve the creative process. That requires much imagination, inspiration, and intuition on my part. Long ago I arrived at the conclusion that teaching in itself is a highly creative activity. Perhaps that is why I am so frequently overjoyed or completely exasperated at the end of a day.

THE FACTORS INVOLVED IN CREATIVE ABILITY

As a teacher, I try to recognize the creative abilities of my students. Some of them are highly creative because of their previous experiences. I think it is essential that I recognize the creative abilities of my students. Generally, I am able to discern, through their performances, how creative they are.

However, I get additional insight about the qualities of the creative person by reading about creativity. Graham Collier, for instance, gives a highly subjective explanation of the person who has "vision." A person, he says, has vision when he combines a capacity for heightened perception with a sensitive imagination and is strongly affected by mood.[9]

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[9]Collier, op. cit., p. 3.

Donald Weisman suggests three kinds of seeing: "operational," "associational," and "pure."[10] The first two are self-explanatory. They function, of necessity, in our every day existence. However, it is the third--the "pure" seeing that is so vital to the artist. It is a way of looking at an object so that one really "sees." He observes the shapes, the surfaces, the value contrasts of an object. He is inclined to touch that object to test his visual response against the tactile. He is not interested in determining what this object is or for what it might be used. He is interested in how it is.

Elsen, in Purposes in Art summarizes the range of performance of the artist as a painter of objects as follows:

> From imitator to creator, to selector of objects, from fabricator of illusionistic familiar surroundings to inventor of new environments. He has ranged from playful deception through story telling personification, moralizing, and philosophizing metaphor and emblem making, aesthetic contemplation and meaninglessness. Painting of objects reflects great changes, not only in style, but in man's attitude toward his environment--whether it be one of fear, reverence, wonder, curiosity, pride, dependence, distaste, or pleasure.[11]

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[10]Weisman, loc. cit.

[11]Albert E. Elsen, Purposes of Art (New York: Holt, Rinehart and Winston, Incorporated, 1967), p. 336.

Elsen is suggesting that the artist is one who can range imaginatively from playfulness to serious contemplation.

Hastie and Schmidt list four broad areas of skills, abilities or competencies which are required for the skillful execution of a work of art. There are, they say, (1) technical skill; (2) structuring abilities or the ability to organize; (3) evaluative competencies; and (4) the ability to express meaning. Perceptual ability makes a contribution to all of these.[12]

The authors also state that creativity will flourish when the artist is openly receptive to new ideas, processes, and products and is not bound by stereotypes and preconceived notions.[13]

Hastie and Schmidt quote Frank N. Barren's article, "The Psychology of the Imagination," in describing the creative artists. These attributes are quite objective and readily discernable. Creative people are especially observant; they often express part-truths; they have abilities to hold onto many ideas, their universe is more

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[12]Reid Hastie and Christian Schmidt, Encounter with Art (New York: McGraw-Hill Book Company, 1969), p. 315.

[13]Ibid., p. 205.

complex; they have more contact than other people do with fantasy, reverie and imagination, and they have broad and flexible awareness of themselves.[14]

From my readings on art, the nature of the creative process, and the qualities of the creative person, I would conclude that each of these is a highly complex factor in the creation of art. One cannot be objective about them; one must be quite subjective in trying to understand and come to terms with them. As a teacher and as a painter, I feel that it is essential that I comprehend as fully as I can these complexities of art.

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[14] Ibid., p. 207.

CHAPTER II

REPRESENTATIONAL PAINTINGS

This second chapter will deal with the paintings I call representational or literal. They are works which I created in a lighter mood than the "hard-edge" ones. They were, on the whole, inspired and executed after perceiving the aesthetic quality of a still-life, a human figure, or landscape. There was no long deliberation, no "incubation" period, although many decisions were necessary prior to and during their execution. The discussions which follow will not contain much aesthetic erudition; they will merely touch upon some of the problems I encountered while painting and how I solved them.

I can be stimulated by the aesthetic potential of most everything I see or experience.

"I am a part of all I have met;"[15]

It is essential, I believe, for the artist to cultivate this awareness and for the teacher to promote it in

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[15]Anderson and Buckler, The Literature of England (fifth edition, New York: Scott, Forsman, and Company, 1965), Volume 2, p. 951: Alfred Lord Tennyson, "Ulysses," line 18.

his classroom. The recognition of the aesthetics of varied subject matter is evident in these paintings which I create, more or less, for relaxation. They will be discussed either singly or in groups.

Still-Life[16]

This was not painted in a relaxed mood. Yasuo Kuniyoshi's comments on painting grapes came to mind while I was working on this still life. "I try to penetrate to the meaning, the essence of whatever I am doing, by fully realizing the outer, material aspect. When I paint a bowl of grapes in my studio, I do it because grapes mean something to me."[17] He explained how the soft, slippery bunch of grapes feels and how it all becomes a part of his painting.

I tried to capture the soft, velvety quality of the peaches as I painted. The value range of color was kept fairly close, and the delineation of the forms with a light line helped to enhance that innate softness of the peaches. I paint still lifes when I have one or two hours in which to begin and to complete a painting.

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[16]Figure 1, p. 36.

[17]Notes from Kuniyoshi's lectures, U. M. D., 1951.

Carol[18]

My oldest daughter was sitting on the couch intently watching television. The posture she had taken formed an interesting relationship of lines and planes. That, coupled with her rapt attention to the screen, inspired me to paint her. I quickly wiped out what I had been painting and sketched the contour of her form onto the canvas. There were really no problems involved because I did not attempt a likeness. My only intentions were to capture her rapt attitude and the interweaving of lines and planes. When I painted, I let some of the colors of the first painting show through in a few areas. Other areas were painted solidly, which resulted in a strong contrast in the texture of the various planes.

I continue painting portraits of my daughters, but I find that those paintings are usually overworked.

Flying Saucers[19]

The winter day was cold but sunny. There was a genuine feeling of gaiety while the children were indulging in their favorite winter sport of sliding with their flying saucers. I went outdoors to sketch them.

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[18]Figure 2, p. 36.

[19]Figure 3, p. 37.

Afterwards, I arranged my drawings on canvas in a composition that, by closure, inscribed the oval shape of the saucers. When I had finished the painting, I scratched through the last layers to get a feeling of falling snow. It was all a playful process. I did not exhibit the painting in my graduate show because I did not feel that it was a serious work of art. However, I include it in this paper as an illustration of my representational work.

Gareth and Lynette[20]

This is an illustrative portrayal of Tennyson's lovers riding through the forest. My intention was to capture Lynette's sardonic attitude and Gareth's knightly concern. I also attempted to depict the shimmering glow of the forest. This was done by scraping one color over another so that the first shows through. "Gareth and Lynette" was not exhibited either because it is merely illustrative. Someday I hope I can capture the feeling, without factual detail, of the mood of various episodes in great literature.

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[20]Figure 4, p. 37.

Iris[21]

Besides reading, I have always enjoyed gardening. I was delighted when my new iris bloomed, consequently I painted it. There were drops of dew on it, and I wanted to show the resultant fresh quality. This was done by allowing the fine India ink line to flow freely into some wet areas as I defined the forms.

Canadian Landscape No. 1[22] and Canadian Landscape No. 2[23]

"Nor rural sights alone, but rural sounds
Exhilarate the spirit and restores
The tone of tranquil nature--"[24]

There were languid reflections in the quiet water; there were the sounds of the minute creatures of the forest; there was the solitude of the Canadian wilderness. Occasionally, as at this time, I enjoy sitting on a rock and painting the scene before me. Technically, these paintings do not have the "loose" quality of good watercolors, but they do call to mind the rugged quietude of the wilderness.

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[21]Figure 6, p. 38.

[22]Figure 7, p. 39.

[23]Figure 8, p. 39.

[24]Anderson and Buckler, op. cit., p. 86. William Cowper, from "The Task," Book I, line 181-183.

Although not all of these paintings were exhibited in my graduate show, I did feel it necessary to discuss them in this paper in order to show the transition in my art from the representational to the symbolic. In writing about them, I have also become more aware of what my interests are.

CHAPTER III

THE ORDERING OF SPACE AND COLOR

After studying with Henry Pearson and Ben Cunningham at the University of Minnesota in Duluth, I became involved in the problems of space and color. Henry Pearson opened new vistas in my painting when he introduced me to Op painting. Ben Cunningham's profound understanding of color was invaluable to me. The following discussion of my paintings will serve to explain the lessons I learned from these outstanding artist-teachers.

Orange Transparencies[25]

Mr. Cunningham presented problems in color. He recognizes three types of color: "film color," "surface color," and "volume color." "Film color" creates transparencies as in this first painting. "Surface color" to Mr. Cunningham is the color which is inherent to the surface of an object. "Volume color" is like that of a fog or the sky. The transparencies, or the film color, are technically accurate in this painting, but it lacks the poetry of a good work of art.

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[25]Figure No. 9, p. 40.

Night Mist[26]

In this painting I attempted to create a feeling of fantasy and mystery; I tried to get poetry into my work. This I did by superimposing a bio-morphic film color shape over rectangles and trapezoids. Mr. Cunningham thought I had succeeded.

Fall Landscape[27]

Mr. Cunningham stressed the sense of order in the use of color. Basing his logical color relationships on the Ostwald theory, he would help us select those colors which would give us a definite order. He, by the way, has an uncanny sense of recognizing every hue in a large range of values and intensities. As I worked with him, I found myself becoming more and more aware of the gradations of color and value. This awareness is continuing to develop.

"Fall Landscape" is almost cubistic in its patterning of forms, although I intended the tree forms to be symbolic. Mr. Cunningham challenged me with a very difficult color order. At the left I started the field with an intense

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[26]Figure 10, p. 40.

[27]Figure 11, p. 41.

green and the brightest form color was the red of the field in the right panel. The color of the middle panel is a combination of the two. Likewise, the forms are graduated from one intense color to the other. Technically, I was handicapped because I used oil. From this painting on I used acrylics for my "hard-edge" works.

Spools[28]

This painting was not originally inspired by spools. Mr. Pearson suggested using color to manipulate space. At the Institute of Design in Chicago I had worked with somewhat similar problems so this was not entirely unfamiliar to me. Where the planes seem to recede, I made them come forward by using seemingly advancing colors. Likewise, those planes that advance are painted in apparently receding colors. The result is a pulsating feeling of space with a greater amount of the two-dimensional than the three-dimensional.

Spatial Composition No. 1[29]

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[28]Figure 12, p. 41.

[29]Figure 13, p. 42.

Henry Pearson influenced me in the painting of this composition. The calculated hard-edge forms create ambiguous space. One can "read" the volumes as the insides or the outsides of boxes; this is a result of overlapping the colors in order to create transparencies.

Spatial Composition No. 2[30]

This hard-edge ordering of the rectangular volumes was done without the guidance of an instructor. However, I was always aware of the importance of getting the exact gradations of color as Mr. Cunningham had stressed. I enjoyed manipulating the geometric flat planes to create some disorder in the otherwise highly ordered composition. There were some technical problems such as spacing and obtaining a sharp edge in the definition of the planes. I did not intend that this work be symbolic, but as I worked with the ambiguity of the planes, I discovered that I could manipulate them so as to create a cold city-scape.

Orpheus Descending[31]

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[30]Figure 14, p. 42.

[31]Figure 15, p. 43.

When one gazes at the purple dots in this painting and then shifts his eyes to the yellow field, spots of darker yellow appear to weave in and out around the entire area. One gets a dizzying effect from the strong physiological reaction. This is truly an Op painting. Mr. Pearson liked it.

William Fleming wrote: "Op art, or optical art, is also a form of action painting, except that the action takes place in the viewer's eye."[32]

There is an implied kinetic quality in this painting. I entitled it "Orpheus Descending" because there is the spiraling action of the dots which is not unlike the feeling of the descent of Orpheus into Hades when he went to retrieve his beloved Eurydice. The circular format is suited to the dizzying effect.

Blue and Orange Dots[33]

I set myself a problem in this painting. Out of the chaotic optical reaction that was evident when only the red dots were placed on a blue field, I wanted to establish a

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[32]William Fleming, Art and Ideas (Third edition, New York: Holt, Rinehart, and Winston, Incorporated, 1968), p. 532.

[33]Figure 16, p. 43.

more static condition. This was done by painting in the bands of red with blue dots. This illuminated the optical reaction and one can look at it without feeling nauseated.

Sunset Swim[34]

When I was studying with Henry Pearson, I was constantly made aware of any optical reactions in my surroundings. With a tremendous sense of delight I recognized a shimmering Op effect emanating from the water as I swam into the sunset! This experience resulted in a very conscious, intellectualized effort to reproduce the similar effect on canvas. Henry Pearson thought I had succeeded.

Blue Squares[35]

This painting was done independently of any instruction. Again space and color were my primary concern. It was purely non-objective. I intended to create a harmony of color and form, with some contrast of color. I also experimented with attempting to expand the inner square so that it would lose its static quality. This was done by using warm colors in opposite corners. The

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[34]Figure 17, p. 44.

[35]Figure 18, p. 44.

top band of orange and red "pushes" upward; the red square in the arc "pushes" downward.

Orange Gardenia[36]

Ben Cunningham made me recognize the infinite possibilities of color manipulation. I became intrigued with color and the overlay of transparencies. The "Orange Gardenia" forms were especially suited to the warm color I chose, as was the round format. My primary concern was with obtaining the right gradations of color, from light and bright to dark and dull. The extent of the problem was increased when I chose to work from the outside in and from the inside out to establish the color gradations.

The paintings in this group were influenced by Henry Pearson and Ben Cunningham. For the first time I experimented with Op painting under Mr. Pearson's guidance. Color has always been of primary importance to me, consequently, I was impressed with Mr. Cunningham's knowledge about it, and I used color more daringly in my work.

Both Mr. Pearson and Mr. Cunningham stressed hard-edge paintings in a purely intellectual and non-objective way--without adding associative references to nature and things in the environment. My paintings resulted in

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[36]Figure 19, p. 45.

highly ordered, deliberate, and calculated compositions. This was a sharp break away from my representational work and a transition to the symbolic with which I am now concerned.

CHAPTER IV

SYMBOLISM IN ECOLOGICAL COMMENTARY

Social commentary has never been of concern in my painting. I have relied solely on the representation of objects and on color and form to communicate a sense of visual wonder.

During the past year, I have begun to ponder upon the behavior of our society. There has been much propaganda on the abuse we dole out to our environment. Having always been a lover of nature, I am truly disturbed about its destruction. Wordsworth's lines often come to my mind:

"...Nature never did betray
The heart that loved her,..."[37]

There is, at the present time, evidence of nature being betrayed by those who do not love her. I am quite concerned about the destruction of our ecological balance. My latest paintings show, through symbolism, that concern.

Ill Fares the Land, No. 1[38]

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[37]Anderson and Buckler, op. cit., p. 54. William Wordsworth, "Lines Composed a Few Miles From Tintern Abbey," lines 122-23.

[38]Figure 20, p. 46.

As I sat sketching the dilapidated barn and the three kingfishers sitting on the wire, I remembered Oliver Goldsmith's words--

"Ill fares the land, to hastening ills a prey."[39]

A chain reaction of associations set in which began with thoughts about the disintegration of the farm and then led to contemplations of the inevitable destruction of nature. There was no end to my associative thinking. My mind and eye worked together to stimulate my imagination and many germs of ideas set in for subsequent paintings.

This conté crayon rendering of the decaying barn served as a stimulant to my imagination.

Ill Fares the Land No. 2[40]

The artist, be he poet, painter, or musician, has always rendered homage to nature. As has been stated earlier, I had begun to recognize the possibility of the destruction of nature, including all flora and fauna. Because the iris is one of my favorite flowers, I used it as a symbol for all flowers. A film color, which

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[39]Anderson and Buckler, op. cit., p. 1603. Oliver Goldsmith, "The Deserted Village," lines 51-52.

[40]Figure 21, p. 46.

represents the shadows of destruction, was laid in three bands across the flowers. I left out some of the defining lines of the floral shapes to create ambiguous form. The painting was not hung in the exhibit because the pastel hues did not go well with the intense colors I had used in the other works. In reviewing the painting in its original state, the symbolism of the transparencies is quite evident.

Ill Fares the Land No. 3[41]

My associative thinking while sketching the old barn led to thoughts of the destruction of our birds. Still using hard-edge, I painted the nest in a symbolic round form. The blue eggs represent all bird eggs in the meadows and woodlands. Two are in equilibrium, one on its vertical axis, the other on its horizontal. A third egg is slipping out of the nest into oblivion. All of the eggs are partly covered with a darker value of blue. As a whole, I think I was able to create imaginative reality in this painting.

Ill Fares the Land No. 4[42]

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[41]Figure 22, p. 47.

[42]Figure 23, p. 47.

This was the last painting completed before my exhibit. I think Ben Cunningham would like it. He frequently stressed the importance of having more light emanating from a painting than that which is reflected upon it. This I had not been able to do until this time. There is an inner glow--a slight vibration. The vibration is not as predominant as in an Op painting which has strong contrasts of color because I kept the contiguous forms closely related in color.

This painting may not be immediately discernible as an expression of my concern for the destruction of nature. The blue birds fade out into ever-lessening values until they are almost colorless at the outer edges. One single bird in the center remains in full intensity. However, in spite of the fact that the symbolism does not "work", I think this painting is successful because of the inner-glow I was able to achieve in color manipulation.

The last paintings which were completed during the past year are not representational, neither are they merely studies in space and color. Through the use of symbolism, I have tried to make imaginative statements concerning the condition of our environment. Many more such paintings exist in their germ state, ready to be experimented with, revised, and finally executed.

CHAPTER V

SUMMARY AND SOME CONCLUSIONS

To the extent that it was possible, I limited my readings in art to the most recent publications.

Throughout the process of writing this paper I was very subjective. I tried to relate my own experiences as a teacher and as a painter to those thoughts expressed by Weisman, Schinneller, Collier and others. I think this subjectivity is necessary for a better understanding of myself, my work and my students.

In the discussion of my paintings, I discovered that I was even more subjective. As I was confronted with a photograph of one of those paintings, I was able to relate back to the time, place and conditions under which it was executed. Memory brought back not only the actual process of painting with its frustrations and satisfactions, but it also brought back the criticisms and encouragements of Henry Pearson and Ben Cunningham. These are either implied or specifically expressed in the discussion of the paintings.

While painting last winter, I had many misgivings about whether or not I would be "ready" for my show. The more I worked, the greater was the sense of misgiving.

There was so much more to paint! Eventually I came to the conclusion that I would never be ready if I was to continue to develop. There should be no end. From Kuniyoshi's notes I gleaned support for my thinking. He said, "He who thinks he has finally found himself is a fool. Creation revolves with circumstance and time. For as time goes on we grow; from one day to another there is a change."[43]

Weisman expressed this continual growth and change in another way.

"Yet if he really be an artist, his completed work will suffice only as another experience that will serve to reactivate him toward a renewed vision and the embodiment in artistic form of still another unique insight."[44]

One cannot understand or complete all, or say that there are no more challenges. One must continue to grow. I think that in presenting my paintings from the transition of the representational to the symbolic, there is evidence of growth, of change.

What next? Right now I know that there will be more paintings pertaining to my aversion to the destruction of

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[43]Yasuo Kuniyoshi--Lectures, U. M. D., 1951.

[44]Weisman, op. cit., p. 310.

nature. One of the ideas on the subject has "germinated" so long that I can begin its execution. After that I know that I will continue to paint, because I must.

I must paint because of a driving compulsion to do so. I must paint because I teach art. By continually painting, I will not only develop in my work, but I will better understand the aspirations and exasperations of my students. This is essential if I am to continue teaching art. I hope that I can continue to also transmit some of the lessons I learned from those excellent teachers, Kuniyoshi, Henry Pearson, and Ben Cunningham, for --

"No man is an island, entire of itself."[45]

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[45]Anderson and Buckler, op. cit., p. 992. John Donne, "Meditation No. XVII from Devotions Upon Emergent Occasions."

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APPENDIX A

TWEED GALLERY
University of Minnesota, Duluth
Duluth, Minnesota 55812

tyne tanttila mike

M. A. EXHIBIT of PAINTINGS

UMD TWEED STUDIO GALLERY

july 7-12
opening - july 7 - 7:30-10 p.m.
refreshments

APPENDIX B

FIGURE 1

STILL LIFE

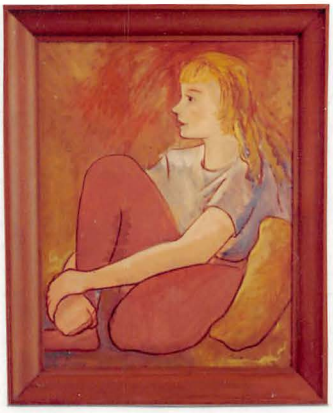

FIGURE 2

CAROL

FIGURE 3

FLYING SAUCERS

FIGURE 4

GARETH AND LYNETTE

FIGURE 5

PRAIRIE LAKE DAM

FIGURE 6

IRIS

FIGURE 7

CANADIAN LANDSCAPE NO. 1

FIGURE 8

CANADIAN LANDSCAPE NO. 2

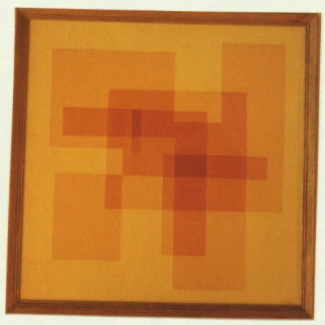

FIGURE 9

ORANGE TRANSPARENCIES

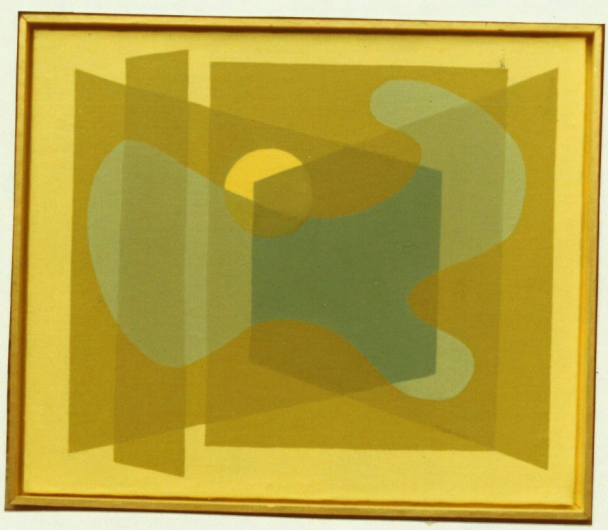

FIGURE 10

NIGHT MIST

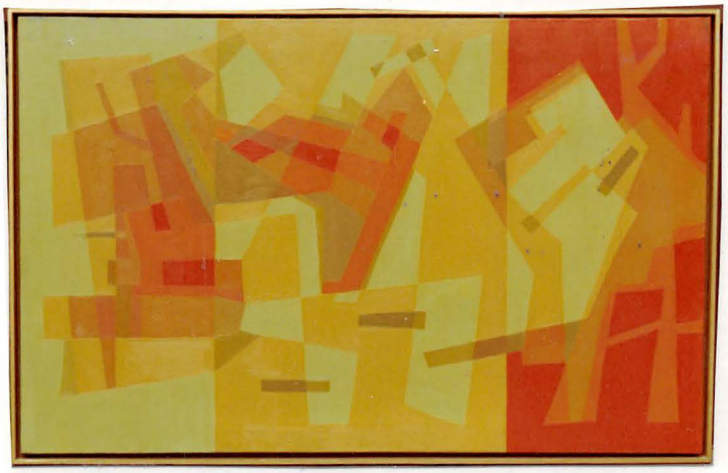

FIGURE 11

FALL LANDSCAPE

FIGURE 12

SPOOLS

FIGURE 13

SPATIAL COMPOSITION NO. 1

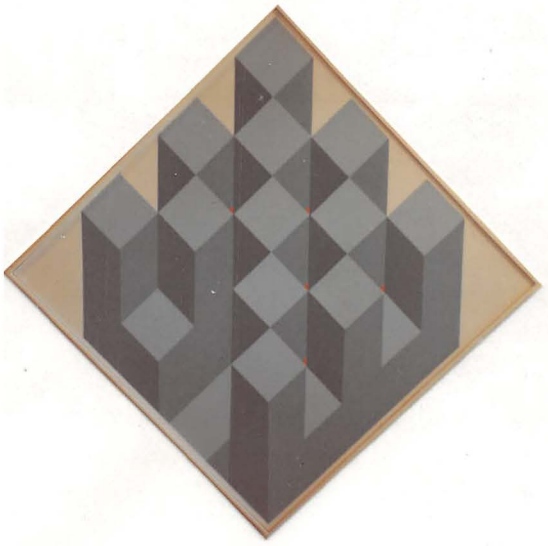

FIGURE 14

SPATIAL COMPOSITION NO. 2

FIGURE 15

ORPHEUS DESCENDING

FIGURE 16

BLUE AND ORANGE DOTS

FIGURE 17

SUNSET SWIM

FIGURE 18

BLUE SQUARES

FIGURE 19

ORANGE GARDENIA

FIGURE 20

ILL FARES THE LAND NO. 1

FIGURE 21

ILL FARES THE LAND NO. 2

FIGURE 22

ILL FARES THE LAND NO. 3

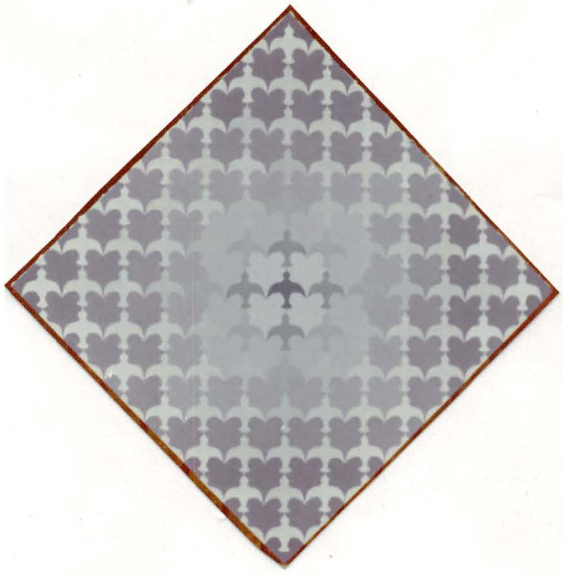

FIGURE 23

ILL FARES THE LAND NO. 4